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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

IN MEMORIAM
SAMUEL TWYFORD PETERS

DIED OCTOBER 21, 1921

TRUSTEE OF THE METROPOLITAN MUSEUM
OF ART FROM FEBRUARY 16, 1914, UNTIL
THE TIME OF HIS DEATH

THE Trustees of The Metropolitan Museum of Art record with profound regret the death of their associate, Samuel Twyford Peters, and their recognition of the great loss which the Museum has thus sustained.

Mr. Peters became a Fellow in Perpetuity and a Trustee of the Museum in 1914, the year which proved to be the beginning of the greatest period of stress it has known since the days of its early struggle for existence. With the energy that was characteristic of him, he at once threw himself into all of its affairs in which he thought he could be of service, and some hint of the wide range of this service may be gathered from a list of the committees of which he was an active member during the few years of health that remained to him after his election. These were the Executive Committee, the Committee on Purchases, the Auditing Committee, the Committees on Oriental Art and European Decorative Art, and the special Committees on Salaries and Wages and Museum Economies. On none of these did he serve in a perfunctory manner, but satisfied himself by personal investigation regarding the merits of every question on which he was called upon to vote, coming constantly to the Museum, keeping in close and friendly relations with its officials, towards whom his attitude was always one of most helpful encouragement, expressed with the geniality which endeared him to all with whom he came in contact.

In his committee work and as member of this Board, the Museum had the advantage of two sides of his character, both of which were singularly developed. On the one hand, his experience in business affairs involving large interests gave him judgment sound as it was broad in matters affecting this side of the Museum's interests and policy. On the other, his taste

and knowledge as a collector made his opinions on questions concerning acquisitions of high value, especially in his chosen field of oriental art, and these opinions he expressed with full courage and conviction, even when he thought that his colleagues might not agree with him. Catholic in his disposition, he had a sympathetic interest in every form of art, provided it was fine, and no member of our Board guarded more jealously the high standard the Museum had set itself for the quality of its collections. In a word, he loved the Museum and the Museum was richer for his love.

PREHISTORIC GREEK REPRODUCTIONS

THE Museum collection of prehistoric Greek art has again been increased by the purchase of five reproductions of well-known objects found in Crete and Mycenae. One of these is a copy of the famous gaming-board from Knossos; but the other four are illustrative of the art produced by Mycenae—the "clever apprentice" of Crete who ultimately became the master. In view of the excavations being carried on at Mycenae at the present time, it is particularly opportune to familiarize ourselves further with important objects found on that romantic site. The new pieces consist of two tombstones—one sculptured, one painted—a female head, and a large terracotta vase.

The sculptured tombstone is one of a series of limestone stelae discovered by Schliemann in 1878 by the graves which he believed to contain the remains of Agamemnon and his family. Each is decorated with a relief of a man driving a chariot. In our example there is an additional representation of an antelope pursued by what appears to be a lion or a dog—which enables us to interpret the whole subject as probably a hunting scene. The dead man for whom the tomb was erected is thus represented as engaged in one of his favorite pastimes. The technique of the carving is primitive. The figures are quite flat without any plastic treatment, the relief being obtained by cutting away the portions adjacent to the outlines of the